

THE MUSICAL COURIER

MUSICAL COURIER.

A WEEKLY JOURNAL

DEVOTED TO

MUSIC AND THE ARTS

MUSIC

ARTS

VOL. XVII.—NO. 4.

NEW YORK, WEDNESDAY, JULY 25, 1888.

WHOLE NO. 441.



DYAS FLANAGAN.

THE MUSICAL COURIER.

A WEEKLY PAPER

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

No. 441.

Subscription (including postage) invariably in advance
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.RATES FOR ADVERTISING: SEE TRADE DEPARTMENT.
All remittances for subscriptions or advertising must be made by check
draft, or money order.

NEW YORK, WEDNESDAY, JULY 25, 1888.

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BLUMENBERG & FLOERSHEIM,
Editors and Proprietors.Offices: No. 25 East Fourteenth St., New York.
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Street, Manager.
PHILADELPHIA OFFICE: 504 Walnut St., J. VIENNOT, Manager.
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During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Marie Louise Dotti,	Liberati,
Geltinger,	Ferranti,
Fuchs-Madi,—,	Anton Rubinstein.
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Thalia Rossin,	Christiane Dossett,
Achille Errani,	Doris Hennings.
King Ludwig I I,	A. Stanze,
C. Jos. Brambach,	Erast Catenhusen,
Henry Schradieck,	Heinrich Hofmann,
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Hermann Ebeling.	Henry Holden Huss,

A WELL-KNOWN London society paper familiarly alludes to Lilli Lehmann as a "bellicose beauty," because she once slapped a critic in the face. The fair Lilli's temper has never been described in glowing terms as delightful, and this, coupled with her well-known extravagance and generosity, must make her an ideal companion in addition to her other qualities as a great artist.

acts as warnings; at all events, young men hearing each other's efforts can only learn through them."

The question which Mr. Thayer raises as to the influence of the English language upon Händel is an interesting one, and I would be the last man to attempt to weaken his argument or to deny the mighty impression which the old English cathedral writers may have made upon him. In the compositions of those composers and Händel lies the chief musical glory of England. They are a rich heritage to all of us who believe that the vernacular is bound to become the musical language of this country. But if Mr. Thayer wishes to see a contrast between a German biblical text well set and an English paraphrase made for the music, let him look at the 'Triumphlied' and 'Requiem' of Brahms.

THE surprisingly cool summer that New York is enjoying has kept people in the city and the consequence is that much music making is going on in the domestic circle. Almost at our own doors we have Anton Seidl, with a grand orchestra, playing masterpieces in a masterly manner. Not far away from him the genial Gilmore furnishes musical pabulum for the not over critical public, and then in town there are no less than three opera companies, all making the air resound with mirth and music, and so we are right when we again assert the season has no end.

MISS HENRIETTA MARKSTEIN has written a campaign march and dedicated it to the Republican nominee for Vice-President, Mr. Levi P. Morton. One paper in announcing the publication calls it a "March for the Salt River Parade." This is not only too "previous," but a little severe. Apart from party reasons, it would be a shame if Miss Markstein's well intentioned musical effort would be doomed to saline scorn. Mr. Morton seems to have seized the situation, for he has ordered the march to be scored for full orchestra, and we suppose it will soon emerge from the puckered lips of the small boy, a trifle flat as to pitch but all around as to locality.

H ALLUCINATIONS in the brain of the everyday man are bad things, but when a musician has hallucinations they are apt to be a very bad case, and one that almost always defies cure. There is a certain musician, residing not a thousand miles from this city, who is perpetually haunted by the idea that the musical press and a well-known piano house are his enemies, and if he stumps his toe in the dark he lays the blame on the above mentioned people. The absurdity of the whole affair is that he is hardly remembered except by name by any of the accused parties, and he is making his own life and the lives of his friends a torture by this singular monomania, which no doubt will in time end as such things usually do.

ALL reports to the contrary, the season at Covent Garden, London, has been the most prosperous operatic season in twenty years.

We are enabled to present a list of the singers of the thirty-eight representations during the season. The soprani sang as follows:

Albani.....	times. 12	Hauk.....	times. 4
Emy.....	10	Melba.....	2
Nordica.....	6	Rolla.....	2
Russell.....	10	Columbia.....	1
Arnoldson.....	10	Martini.....	1

The mezzo-soprani and contralti, as follows:

Scalchi.....	times. 3	Devigues.....	times. 1
Trebelli.....	3	Hastreiter.....	2
Zeppevi Villani.....	1		

The most popular operas were "Lohengrin," "Huguenots" and "Faust."

Albani, Emy and the De Reské brothers achieved the greatest success.

A MOST interesting and important question is ably and charmingly discussed in the article on another page entitled "Is English a Musical Tongue?" For more than a generation Mr. Thayer has been living among Germans, and the extent to which he has won their sympathy and their confidence is shown by the fact that they have ungrudgingly accepted his work on Beethoven as the most valuable and authoritative contribution yet made to the history of that colossal genius. But Mr. Thayer has remained a true American, and there are, we believe, few students who will not admit that in his letter to Mr. Krehbiel, which we have been permitted to give to the world, he has put in a powerful argument in favor of the adaptability of the vernacular to music. In transmitting the excerpt for Mr. Thayer's correspondence to us Mr. Krehbiel writes:

Every lover of the cause of American music will rejoice to learn that Mr. Thayer is keenly interested in the movement. His last letter to me, dated June 20, is largely devoted to a discussion of my last "Review." It had interested him greatly, he writes, "perhaps for nothing more than its record of organ concerts and the productions of our own composers. As a rule I have found the programs of these very satisfactory, much variety, some rather ambitious efforts in the American compositions, but if too much so, none the worse for the programs, as in some cases they must

THE Italians are beginning at length to protest against the unauthorized use made by many unscrupulous performers of names and titles which are guarantees of merit. "Many things," writes the "Mondo Artistico," "we are so accustomed to that we no longer feel surprise, such as prime donne who go to America described as being 'of La Scala,' because they have passed through Milan or sung in some one horse town of Lombardy, and foreign artists who come to Italy with diplomas of the grand prix, yet cannot open their mouths," and so on. Such misrepresentations are not only a fraud on the public, but injure the reputation of the institutions the names of which are used. It is, therefore, a satisfaction to learn that the director of the Conservatory of Milan is resolved on unmasking these pretenders. Bazzini has sent a circular to the newspapers stating a musician who announced himself as an alumnus of the conservatory had been a pupil for only five months and had no justification for so describing himself. The so-called "La Scala Orchestra," announced to play in London, was equally fraudulent. It was merely a scratch orchestra.

M R. WALTER DAMROSCHE, as we are informed by the enterprising correspondent of the "Herald," will pass the summer in Scotland, "where he will have an opportunity further to study music." We all know that Scotland presents unrivaled opportunity for such study and can give points to any school in Paris, Berlin or Stuttgart, or even our own colleges of music under the guidance of our own Mus. Docs. The rich variety of instruments will console him for the loss of the American piano. There is the famous Caledonia Cremona, for which the natives bless the Duke of Argyle, there is the harp that Ossian struck in praise of Bragela and the soul stirring pipes which, according to Shakespeare, have such distressing effect on the unseasoned listener. On all of these Mr. Damrosch can play genuine Scotch tunes, such as "Highland Laddie," which was written by Hortense Beaucharnais; "The Blue Bells of Scotland," which was written by Mrs. Jordan, or "It was within a mile," which was composed by Theodore Hook's father. We hope he will be industrious and cease playing solos on the coaching horn—whatever that may be—or playing Wagner on tavern pianos, which he seems to have been doing in the intervals of duty as cashier to Mr. Carnegie's show. Poor Mr. Blaine, it is no wonder he yearns to be back in this land of freedom, where nothing worse than a German band, a barrel organ or a Buffalo chorus can strike him.

WE sometimes see extraordinary advertisements in American papers, but have never yet met such a gem as the following from an English journal. It is the advertisement of a professor:

Two instrumental lessons per week for 9d.; one vocal lesson for 6d. Practice can be had at the same place. Music supplied at one-third price; parcels of fifty pieces can be left for inspection two days. Mr. — now drives to give lessons, insuring prompt and expeditious calls. His pony and trap may be hired at 18. 3d. per hour.

We can hardly say which is most to be pitied, the poor musician giving lessons at 18 cents a week or the unfortunate pony that after transporting its musical master to Shepherd's Bush or the wilds of Agarstown is let out for 30 cents an hour. The visits of such a professor must give quite an aristocratic air to the neighborhood as he dashes up allegretto to the doors of his patrons, or starts off after earning his sixpence, con stancio, waving his whip like a conductor's baton over the hide of his meagre beast when it displays a tendency to take a passage too slow. The drive will be one long rondo capriccioso, the pony now indulging in a playful scherzo, now wakened up from his rallentando to attempt a feeble crescendo, and now ending with a striking series of inversions, tempo rubato, when the near wheel comes off and the master is investigating smorzando the grande caisse of an ash barrel. The "Valkyrien-ritt" offers no such glorious opportunities as this "drive of the music

teacher" does to the aspiring composers of program music. What a libretto for a Philadelphia comic opera! We trust the talented teacher himself has been inspired by his experiences and written an opera in the Italian style with its due number of duos and trios and of *cavatina* and *caballetti*.

The next advertiser offers no horse and trap or music at one-third; but he promises also extraordinary rapidity of progress, for we are told that Ladies, young or adult, who hitherto may have been unsuccessful students of the piano are assured of immediate improvement and ultimate success, even to perfect execution at sight of the most brilliant arrangements. Only six months' instruction will enable any lady of any age, whether seventeen, twenty-five or forty, and who may now have no knowledge whatever of either music or the piano, to play the following dance music (here follows the list), and to play several difficult solos, and to sing several songs, playing the accompaniments to the latter.

Unfortunately this professor, a musical doctor most likely, does not give us a list of his several difficult solos or his several songs, and imagination fails us in guessing what they can be.

Now, are these poor devils of advertisers merely humbugs, or are they musicians to whom fate has been unkind and whom necessity, an empty stomach, a sick wife, a starving pack of children, have driven to such methods? When we see how charlatans succeed, the bigger the more, we feel inclined to think them unfortunate men of merit who cannot succeed even in charlatany.

ESSAYS should not be read at the meetings of the Music Teachers' National Association, where time is so valuable. Several suggestions of THE MUSICAL COURIER are now ingrafted in the new constitution of the association printed for the first time to-day and in these columns, and the suggestion we now make on the essay subject is respectfully submitted. Essays should be sent to the program committee and printed under the auspices of the committee. The forms should then be stereotyped and put aside and subsequently used in the printing of the report in which the essays should appear, together with the replies which are to be submitted within a specified time after the meeting—submitted either to the program or any committee appointed for the purpose.

The essays should be distributed liberally at the meeting, so as to call forth as many replies as possible. Then when the report appears it will be an important publication and not what it is to-day—a reproduction of essays with replies incorporated, most of which are unprepared and desultory. Mr. Calixa Lavallée is the chairman of the program committee and there is no doubt that he will make the Philadelphia program interesting. Suppose he takes the initiatory step to squelch the soporific essay?

In a recent issue of the "Scientific American" the following description of a unique toy is given. It is a musical kite, so called because it is provided with a bamboo resonator. It is described thus:

The bamboo resonator, which is shown above the body of the kite, contains three apertures, one in the centre and one at each extremity. When the kite is flying, the air, in rushing into the resonator, produces a somewhat intense and plaintive sound, which can be heard to a great distance. The transverse rods of the frame of the kite are connected at the extremities and give the kite the aspect of two birds' wings affixed to a central axis. This kite sometimes reaches large dimensions—say 10 feet in width. There are often three or four resonators placed one above another over the kite, and in this case a very pronounced grave sound is produced.

The musical kite is very common both in China and Tonquin. Hundreds of them are sometimes seen hovering in the air in the vicinity of Hanoi. This kite is the object of certain superstitious beliefs, and it is thought to charm evil spirits away. To this effect it is often, during the prevalence of winds, tied to the roofs of houses, where, during the whole night, it emits plaintive murmurs after the manner of aeolian harps.

A musical kite to drive away evil spirits would be a boon to us here in this city. What a great idea it would be if we could construct a monster kite with its resonator charged full of Wagnerian themes, and set the thing going as that Spaghetti orchestra from Palermo on its daily rounds started in with selections from Mercadante's opera buffa, "Il Porco Mobile," or watching one's chance to spring it suddenly on Herrn Bockwurst's select band, and stun them into a complete and bloodless surrender by giving them "a plaintive murmur after the manner" of the "Boulanger March!" The spectacle, too, of some of our grave musical citizens of a cool, summer evening sitting on their housetops "charming evil spirits away" by the aid of a 10 foot musical kite, discoursing the latest thing in popular music, would be an edifying one indeed. If the waste air could only be utilized in the resonator the apparatus could be arranged to play any given melody, and kite solos, duos, trios and choruses would become the rage. Grand musical kite competitions might take place and people would literally go a-kiteing as they do now sometimes.

Besides it would amuse the children and cultivate their ear for music. Indeed we should fast be becoming a musical nation, with our musical beds, musical clocks

and musical carriages. That no one knows where the thing will end one need only read the very latest in musical toys:

A skipping rope has just been patented in England which plays music, the act of turning the rope setting in motion a small musical box which is fixed at the end of one of the handles.

The utilization of this rope for the purposes to which the sheriff generally puts ropes would perhaps mitigate the feelings of those sensitive folk who think hanging is too severe for a man who has just brained his mother-in-law. A nice rope that would play such a soothing and suggestive melody as "In the Sweet Bye-and-Bye" would give an aesthetic tone to an execution which at present it sadly needs. Only one thing more is needed—indeed it might be called a long felt want—and that is to get a housewife who will sing in tune and not while the family slumbers, and a messenger boy fiend who will not whistle shrilly sharp "Flee as a bird to its mountain home" while he awaits your orders. "This is a consummation devoutly to be wished for." (Suburban, domestic and musical journals please copy.)

THE following, clipped from "Figaro," needs comment:

When Wagner, in 1837, was conductor of the orchestra at the theatre of Riga he chose for his benefit night the opera of "Norma." Perhaps out of satire he issued the following extraordinary announcement:

"The undersigned believes that he can prove his regard for the public of this city in no better manner than by choosing "Norma," which, among the numerous operas of Bellini, has the most abundant melody united with the most profound reality, the internal passion. All the adversaries of Italian music must be just toward this grand partition and confess that it speaks to the heart and is the work of a genius. For this I invite the public to assist."

RICHARD WAGNER."

RIGA, December 11, 1837.

There is one quality in Richard Wagner's character which seems to be often overlooked by many of his critics, and many of his utterances are on that account taken seriously. A deep underlying sarcasm, grim and cutting, characterizes much that the man did. The above is only a fair specimen. Even his early and only symphony is more in the nature of a travesty on Beethoven's style than anything else. As if the young giant said to himself, "I, too, will write a symphony after the manner of Beethoven." And how well he succeeded everyone knows. Wagner was an inveterate mocker, and often spoke in riddles to mystify the public.

Is English a Musical Tongue?

[From a private letter to Mr. H. E. Krebsiel.]

"**I** DO not see why Händel should not be set down as an English composer." This remark of yours ("Review of the Musical Season 1887-8," page 173), has delighted me. Thirty years ago I expressed the same opinion; but I give more weight to the effect of the language upon him as a composer than you seem to do. Though the fundamental principles of good singing are the same in all languages, each has its characteristics that in some degree affect and modify the method in practice. The long drawn, half sung recitative always heard in oratorio in Germany, which seems to be held as the true style, is in English unendurable. We can only declaim. So, too, with the incessant portamenti of the German and Italian singers; our language will not bear it.

Consider now, Händel at the age of twenty-nine, thoroughly acquainted with the German and Italian music of that age, came to England (1710). You remember Haydn's entry in his diary on hearing the charity children sing Jones' chant? (It is in our old tune books given as a psalm tune, S. M., under the name "Clapton"). "No music in all my life touched me so deeply as this, so devout and innocent." The English prose psalm chant is still utterly unknown where the language is not spoken. Imagine Händel, just come to London, attending service at St. Paul's or Westminster Abbey, and hearing for the first time in his life a chant—say the magnificent one of Tallis—and anthem—perhaps by Byrd or Gibbons; but at that date more probably he would hear Purcell. What a revelation! The short, concise, energetic, direct, labial speech in which every syllable can be distinctly heard (from a good singer) by 10,000 auditors, joined to music reverent, devout, seeking alone to convey the expression of the words—how this must have struck such a mind as that of Händel! Only fifteen years before the young man came to London Henry Purcell had been sepulchred in Westminster Abbey, the mausoleum of kings and queens, of princes and the great ones of England. A composer, a musician so honored! Here was matter for thought, and still more as he heard and studied the works of the greatest musician in Europe (at the time of his decease). Mozart when he first heard and saw Bach's motets in Leipzig exclaimed: "This is indeed something at last from which a man can learn!" So the young Händel must have felt over the compositions of Purcell. Their beautiful melody, their energy, dramatic power, perfect declamation, adaptation of the music to the text, exhaustion of the then narrow resources of the orchestra—here was something from which one might learn. The three years during which Händel was chapel master at Cannons brought him into the closest relations with the English church music and gave him the opportunity to try

his powers upon the English language in anthems, Te Deums, "Acis and Galatea" and the oratorio of "Esther." Before he began the series of grand oratorios and cantatas which have made his name immortal and sepulchred him also in Westminster Abbey, he had become a thorough Englishman and perfect master of the language for musical purposes.

I have before me a volume of English texts to his oratorios and one of German. It may be said that translations to music can offer no test to the comparative fitness of one language over another for it. Very true. But in the oratorios there is much prose from the Bible, and text corresponds to text; besides there is rarely any effort made to translate literally in the versified passages. In no other language can the "Hallelujah" chorus of "The Messiah" produce its effect in English. "For the Lord God omnipotent reigneth," "The kingdom of this world is become the kingdom of our Lord and of His Christ" (these four words are not very lyrical, but the German is still less so, "Und seines Christus.") I should prefer to sing: "Of our Lord, the Lord our God," and the sentence is perfect), "And He shall reign for ever and ever, King of Kings and Lord of Lords." So it is with the "I know that my Redeemer liveth," "Behold the Lamb of God," in "Samson"; "Awake the trumpet's lofty sound," "Total eclipse," of which no literary version has been attempted. "Then round about the starry throne" in "Judas Maccabeus," "Sound an Alarm," and so on, to any extent. I have been hearing German and Italian in oratorio and opera for some thirty years, and feel that there is a bold, free, energetic something in the English not found in the others, which is also heard in Händel's music, which does not seem to be the product of his peculiar genius; which I do not hear in "Bach's" "Passions," in Graun's "Tod Jesu," in Mendelssohn's "St. Paul"—though something of it in "Elijah," composed after he had been much in England—nor in the many other German oratorios which I have heard; a something which I feel Händel must have caught from the language itself, which is not yet developed in the English "Acis and Galatea," but which pervades the old anthem and other English music of that age.

It may be all imagination, but when I read Milton's "Samson Agonistes" and the odes from which Händel's text to "Samson" was compiled, the feeling rises to conviction that the language itself contains an "aesthetic principle" which would affect a truly great composer and give an aroma to his music not perceptible in his settings of texts in other tongues.

I do not know whether I have made my meaning clear. In a carefully prepared essay or article I think I could do so—perhaps not in a hurried letter like this. I have for long, long years been in constant warfare with my German friends upon the question of the possibility of the English language being adapted to music, and my constant assertion that on the whole it stands next to Latin and Italian is always met with a smile if not with ridicule. Because they cannot pronounce it they will not admit that anyone can. But I have noticed that Germans able to understand the text are invariably converted by hearing an oratorio or two in London or Boston. Perhaps with a zealous warrior or two like yourself the time may come when "my warfare shall be accomplished."

A. W. THAYER.

The Children's Orchestra.

FEW prettier sights, perhaps, than that afforded by the "Children's Orchestra" are seen than when this band of juvenile musicians gather on the platform of Westminster Town Hall. To Mr. Percy Armytage belongs the honor of having started and organized the orchestra. It is composed entirely of dainty maidens belonging to what Mr. Harry Furniss calls the "baby blackleg" school, and dear to Sir John Millais' heart, under the age of seventeen. Here are violinists without number, violoncellists and even youthful performers on the unwieldy but indispensable double bass; trumpeters there are and an amazonian drummer. Judged from a high musical standpoint, perhaps, the performance leaves something to be desired, if only in the matter of too much drum. Considered, however, as a children's orchestra, Mr. Armytage, the conductor, is to be heartily congratulated on the excellence of his band.—"Ex."

.... The outline program of the Birmingham Festival has reached us. Richter will conduct, the orchestra will number 140, the chorus 370—100 sopranis, ninety altis, ninety tenoris, ninety bassi; the principal vocalists will be Mrs. Albani, Miss Ambler, Miss Anna Williams, Mrs. Patey, Mrs. Trebelli, Messrs. Edward Lloyd, Piercy, Banks, Santley, Brereton and Foli. The choral works named for performance are: Tuesday, August 28, "Elijah," morning; "Stabat Mater," Dvorak, evening. August 29, "Judith and Holofernes," new oratorio by Dr. C. H. H. Parry; "Golden Legend," Sir Arthur Sullivan, morning; "The Cottar's Saturday Night," new cantata by Dr. A. C. Mackenzie, evening. August 29, "The Messiah," morning; "Calirhoe," new cantata by Dr. J. F. Bridge; hymn, "In Seiner Ordnung," Weber, evening. August 30, "Magnificat," Bach; Requiem Mass, Berlioz, morning; "Saul," Händel, evening. Leading selections for the orchestra will be: Symphonies, Beethoven's fifth, Mozart's "Jupiter," Haydn, in D, Salomon set, "Oberon" overture, Liszt's third rhapsody, Schumann's piano concerto (Miss Fannie Davies), Grieg's overture, "In Autumn," introduction to "Die Meistersinger," Brahms' "Academic Festival" overture.

Miss Dyas Flanagan.

THEY say that at every convention, political or otherwise, there is a "dark horse," and so it was at the Chicago Convention of the M. T. N. A., for Miss Dyas Flanagan, whose portrait adorns our title page this week, was an unknown quantity in the pianistic world until her artistic performance July 4 with the Thomas orchestra in Chicago won from the press and public acknowledgment of her merits as a very talented pianist. Miss Flanagan, who is still very young, was a pupil of Neupert for several years, and it was his sudden though not unexpected demise that brought her into prominence, for she took his place at the convention and played the Grieg concerto in a masterly manner, all the more surprising on account of her never having played with orchestra before and also having had very little preparation.

For the past few seasons Miss Flanagan attracted attention from the knowing ones as a very promising student, her master prophesying great things of her, which she is certainly realizing. The characteristics of her playing are a limpid technic, full, rich tone, a fresh, musical touch and an individuality in all that she plays which is charming on account of its simplicity and musical intensity. THE MUSICAL COURIER praised her performances last winter, particularly that of the Grieg concerto, which she seems to have made all her own, playing it in a style that makes it linger long in one's memory. Miss Flanagan also has played the Henselt, the Rubinstein D minor and the Beethoven E flat concertos in public with marked success. Miss Flanagan will be heard in concert the coming season. The following are a few of the press notices she received in Chicago:

Miss Dyas Flanagan, a young lady with wonderful execution, was at the piano, and her rendition of the intricate measures won the approval of the audience. The composition is in itself a beautiful mingling of minor chords filled with such harmonies as touch the deepest feelings and arouse the tenderest emotions, and ends with a delicious bit of allegro. —Chicago "Globe."

Miss Dyas Flanagan's playing of the Grieg concerto in A minor was in the nature of a surprise. She has an excellent technique, and plays cleanly and clearly and with poetic feeling. She took the place of her former teacher, Mr. Edmund Neupert, who would have played it himself had he not been removed by death. It is said that she had never played with an orchestra, and that the present occasion was only her second appearance in public. If such be the case she has every reason to feel proud of her success. —Chicago "Tribune."

And from Mr. Krehbiel in the New York "Tribune":

Mr. Neupert was expected to play the Grieg concerto, which is dedicated to him. His death a week ago last Friday frustrated the plan, but to those who know with what beauty of expression he used to play it, it was an agreeable surprise to find his conception admirably reproduced in the performance of Miss Dyas Flanagan, of New York, a pupil of the dead musician and obviously a pianist of much promise. Her playing was deficient in power, but admirable in expression. All the music suffered from the vastness of the audience room and the noise of exploding fireworks and the locomotives of the Illinois Central Railway. There were about four thousand persons in attendance at the concert.

Grieg's A minor concerto for piano and orchestra proved the event of the entertainment. Miss Dyas Flanagan was the piano soloist, and although laboring under difficulties under which a Liszt would falter she proved herself a pianist of excellent ability, who plays clearly and cleanly, executes with ease and power, and whose work shows intelligence and artistic appreciation. The concerto given is a most exquisite composition, rich in noble harmonies and dreamy beauty, and when given in a hall where the sound of a piano did not seemingly wander off into the limitless realms of space, and played at a time when pouring rain, puffing locomotives, twittering swallows and noisy fire crackers did not tend to slightly distract the auditors' attention, it would undoubtedly prove far more enjoyable than last evening, when, even under the circumstances named, it held the large audience attentive and delighted from first to last. —Chicago "Evening Journal."

PERSONALS.

BLYE.—Miss Birdie Blye, who recently played with so much success before the Indiana State M. T. A., is a young pianist with a musical touch and very facile technic. She was at one time a pupil of the late Edmund Neupert, but also studied some time in London.

Miss Blye, it will be remembered, made her first appearance at Steinway Hall last November, playing on that occasion Liszt's E flat concerto in a very brilliant manner. Miss Blye, although very young, is a good musician, and also plays the violin.

STEVENS.—The Boston "Traveller" has evidently seen the charming picture in THE MUSICAL COURIER of Miss Stevens, for it prints the following:

We are told that Neally Stevens has sprained her foot. It must have been in consequence of being shown the two pictures of her which appeared simultaneously in an Eastern and a Western music paper; the joy with which she must have greeted the pretty one was not quite sufficient, evidently, to permit her to retain her equilibrium after seeing the other.

DOSSELT.—During the season Anton Seidl will produce a wedding march, op. 4, by Frank G. Dossett, at the Brighton Beach concerts.

BUCK.—Dudley Buck, the well-known organist and composer, goes to Europe this week for a month's vacation after a very hard working season.

WHERE OUR MUSICIANS ARE.—The music pavilion at Brighton Beach is getting to be a rendezvous for many of New York's well-known musicians, and at the afternoon and evening concerts one is always sure to see a score of familiar faces in the artistic world, attracted there by the feast of good music that Anton Seidl provides every day. Harry Rowe Shelley, Robert Thallon, Max Heinrich, Mrs. Julia Rive-King, Fred. Joseph, Mrs. Herbert Förster, Helen Dudley Campbell, Fred. Brandeis, Eleanor Garrigue, Alexander Lambert, Max Spicker,

Dyas Flanagan, Richard Burmeister, H. E. Krehbiel, Mr. Sternberg, Edgar Levey, W. T. Henderson and a host of other musical people are frequent visitors to the beach, where they combine ozone with Wagner in pleasant doses.

HOME NEWS.

—Arthur Foote, who is at present in Europe, leaves for home September 6.

—Terresa Carreiro will be the solo pianist at the coming music festival in Worcester.

—Miss Helen Bertram, last season with Emma Abbott, will be one of the leading soloists this season with Conried's Opera Company.

—Emma Juch will sing in a series of twenty concerts next season. Hope Glenn, Leopold Litchenberg and Teresa Carreno will also be in the company.

—The success of "Prince Methusalem" at Wallack's may be imagined when one reads early every evening the announcement that standing room only can be had.

—We understand that Mr. Charles E. Locke is preparing a series of concerts and music festivals as far out as the Pacific Coast, with Miss Emma Juch and other well-known artists.

—Terrace Garden is giving a delightful season of summer opera. The revival of "Mikado" last Thursday evening, with Miss Helen Dingleon as "Yum Yum," was a great success.

—"Nadjy" still holds its own at the Casino, Miss Fanny Rice replacing Miss Marie Jansen in the title role. The roof garden is crowded every night and is a delightful place during the heated term.

—Miss Maria Howe, who has achieved such phenomenal success recently in Europe, arrived on the Elbe and went to her home in Brattleboro, where she will rest until the Worcester Festival, at which she sings.

—Miss Helena von Doenhoff has severed her connection with the Conried Opera Company and has been engaged by the Kellogg-Hauk Opera Company as leading contralto. She had quite a success when she sang with Seidl July 4 at Brighton Beach.

—Miss Annie Myers, a native of Baltimore and a well-known singer, is with the McCaul Opera Company at Wallack's, New York. She assumes the character of the "Princess" in "Prince Methusalem," one of Johann Strauss' sparkling operas. The papers speak well of her acting and highly praise her singing.

—English opera will next season introduce a new artist to the East. Miss Fannie A. Myers, of Chicago, has been engaged by Strakosch to sing the leading contralto roles as support to Kellogg, making her first appearance East next winter. She is well known throughout the West, but is quite a stranger here. Her old instructor, Max Maretsch, declares her to be the possessor of a phenomenal voice. The Clara Louis Kellogg English Opera Company will give seven operas during the season. The initial performance will be given in Boston.

Bayreuth Festival.

THE Wagner Festival opened in Bayreuth Sunday last with a splendid performance of "Parsifal." All the seats for the first five performances have been sold. The Emperor has ordered the band of the Berlin Regiment of Hussars to perform chorals at the grave of Wagner.

.... Darclée, the new "Juliette" of the Paris Opéra, is the wife of Captain Hartoulary of the Roumanian army; she possesses beauty, youth and talent. Her eyes are diamonds and her voice has *les cheveux bien plantés*, according to the picturesque description of Gounod. After this bold metaphor, writes Mr. H. Moreno, Gounod fled from Paris, having previously written to the Queen of Roumania, entreating her to send Captain Hartoulary to Paris, as art ought not to divide so loving a pair. Gounod has hidden himself from the sight of all and is working on his "Charlotte Corday." He stuck to his door the following notice: "I am sorry to have to inform you of my death. No one is to blame. Please God, I will rise again September 1."

.... There has just been published at Brussels "The Organ, Ancient and Modern," by the Rev. Canon Couwenburgh. It is divided into two parts. The first contains a history of the development and improvement of the organ from the earliest times, biographical notes respecting the chief builders, and a list of their most remarkable work, and descriptions of the chief organs built in this century in Europe and America. The second part is devoted to a succinct account of all the parts of the organ and the different systems of construction. The appendix contains a history of organ playing and the most famous organists. There are added also a bibliography of works on the organ and a repertory, somewhat meagre, of organ music.

Audran has completed a new operetta, "Madame Briguet."

M. T. N. A.**The New Constitution.**

WE print for the first time the new constitution by which the Music Teachers' National Association is now controlled.

ARTICLE I.**TITLE.**

SEC. 1. This organization shall be known as the Music Teachers' National Association.

ARTICLE II.**OBJECT.**

SEC. 1. Promotion of the true culture of music by interchange of ideas; advancement of the interests of the musical profession, and the furtherance of professional fraternity among music teachers and musicians.

ARTICLE III.**OFFICERS.**

SEC. 1. The officers of the association shall consist of a president; a vice-president for each State, Territory and Canadian province represented; a secretary, a treasurer, an auditing committee, a program committee, an executive committee, and a board of examiners of American compositions.

ARTICLE IV.**MEMBERS.**

SEC. 1. The membership of the association shall consist of patrons, life, active and associate members.

A.**PATRONS.**

SEC. 1. Any person may become entitled to have his name upon the list of "Patrons of the Association" in the proceedings of the year by paying a complimentary subscription of at least \$10, which sum shall be reckoned and appropriated as part of the current receipts of that year.

B.**LIFE MEMBERS.**

1. Any musician or musical journalist may become a life member, subject to the approval of the executive committee, on payment of \$25, payable in advance.

2. A suitable certificate, signed by the president and secretary, shall be issued to those who are elected to life membership.

3. The life membership fee shall constitute a permanent fund, to be loaned by the treasurer on security approved by the executive committee. The interest only shall be used for the annual expenses of the association.

C.**ACTIVE MEMBERS.**

1. Active members shall consist of professional musicians and musical journalists.

2. Active members shall pay an initiation fee of \$5, which shall include the annual dues for the first year.

3. The active membership fee of \$2 shall be due and payable every year by every active member of the association; a member failing to pay his annual dues for one year may have the privilege of making the deficiency good the following year by paying \$4, and remain in good standing upon the records of the association. Failing to pay his dues two (2) years in succession, he forfeits the membership, which can only be regained by repayment of the initiation fee.

4. Active members have all the privileges of the association, including lectures, recitals, concerts and participations in debates and the right to vote.

D.**ASSOCIATE MEMBERS.**

1. Associate members shall consist of all other reputable persons wishing to sustain the cause of music and to encourage the objects of the association.

2. Associate membership can be acquired for the current year by the payment of a fee of \$2, which entitles such member to all the privileges of active members, excepting those of participation in debates, voting and having their names upon the published lists of members in the annual report.

DUTIES OF OFFICERS.**ARTICLE V.****DUTIES OF THE PRESIDENT.**

SEC. 1. It shall be the duty of the president to guard the interests of the association in all its departments, to examine and remedy as far as possible all complaints against officers, to decide all controversies within and between committees as well as between individual officers; to cast the deciding vote in case of a tie in the joint vote of the program and executive committees, to preside at all meetings of the association and to direct its general business according to Roberts' Manual of Parliamentary Law, and to appoint committees not otherwise provided for. It shall be his special duty to advise vice-presidents in the discharge of their duties, to preserve the pleasant relations between the M. T. N. A. and State associations, and to endeavor to maintain and increase the numerical strength of the membership in the different States. In the event of a vacancy occurring in the program or executive committee it shall be the duty of the president, acting with such committee, to fill the vacancy.

ARTICLE VI.**DUTIES OF THE SECRETARY.**

SEC. 1. It shall be the duty of the secretary to perform the usual duties of a corresponding and recording secretary, to

collect the annual dues and deliver them over to the treasurer, together with the names and addresses of those having paid, against the receipt of said treasurer; to collect all the essays read at the annual meeting, to issue and mail reports and circulars, to preserve copies of all important letters sent, and to keep on file all letters received. The secretary's books shall be so kept that bills and vouchers may be arranged and preserved. He shall be obliged to settle up the affairs of the association as early as November 1, following the meeting of the association (if the same occurs in the summer), and hand over to his successor all property scheduled, and shall make an annual report.

SEC. 2. In matters relating to the board of examiners the secretary shall return the envelopes of competitors, and after all the markings of the board of examiners are received shall immediately compute the averages, send to the alternate those compositions of any one class between which there is a tie, and those which have only two markings. Upon receipt of such compositions, with their markings, from the alternate, he shall compute the average on these and immediately send to the chairman of the program committee a list of all the compositions which average seven or more, with the computed average, the time required for performance, and the fictitious name and motto of each. Upon receiving the selected list from the chairman of the program committee he shall open the envelopes of successful competitors, inform such competitors of the acceptance of their works, and send all the successful compositions, with the composer's name and address, to the chairman of the program committee. He shall return all unsuccessful compositions with the corresponding envelopes unopened to the return address given on the envelope; and with all compositions that have an average of seven or more he shall send the computed average.

SEC. 3. The secretary shall file an acceptable bond within thirty days after his election, the amount to be fixed by the executive committee.

What the Kaiser Frederick Heard Last.

RÜFER, the composer of "Merlin," writes: "I played for the Emperor at Friedrichskron, on Monday, 11th inst. As usual I had been giving an organ lesson to the Princess Victoria in Bornstedt Church, and when it was over she said that her mother requested me, if I had time, to come to Friedrichskron for half an hour, as the Emperor had expressed a wish to hear me. 'If you have no time,' she continued, 'it is no matter; you can come another time.' I was received by the Empress, who asked me to play something of a quiet style, because the Emperor was in the next room. The Empress, who admires my opus 27, asked me to perform Nos. 5 and 7 of it. She then thought of the march in 'Merlin,' but finally concluded it would be too noisy for the Emperor. 'A little quiet piece,' she said, and I played, to her great satisfaction, the aria of Schumann's F sharp minor sonata, op. 11. The Empress thanked me and said: 'It would be very good of you if you were to come some other day for half an hour when the lesson is over.' On Wednesday I received a dispatch not to come, and on Friday the Emperor died."

Samuel Wood's Money.

A SUIT involving about half a million dollars has been begun in the Supreme Court of Queens County, L. I. It is that of Marcus W. Robinson, receiver of the Samuel Wood College of Music of the City of New York, against Alfred L. Simonson and Edward T. Schenck, executors of the will of Samuel Wood, and Abraham Hewlett and Edward Schenck, defendants. The object of the suit is to compel the executors to turn over to the receiver the residuary estate of the late Samuel Wood for the benefit of the College of Music. The American College of Music was incorporated in May, 1875. In 1882 the name of the corporation was changed to the "Samuel Wood College of Music of the City of New York," to receive the endowment under Samuel Wood's will. This intent of the testator has been defeated, it is alleged, through a conspiracy of the executors Simonson and Schenck. Robinson charged that over \$1,000,000 have come into the hands of the executors, and that they have illegally paid out, wasted and appropriated to their own use nearly the entire sum. The twelfth clause of the complaint charges that the defendants, with a view of defeating said testator's charitable bequests, entered into a fraudulent agreement to have an apparent judgment rendered declaring void the trusts, and in pursuance thereof two judgments were collusively obtained, but the musical corporation was not made a defendant. Following out the alleged plan to possess themselves of the residuary estate, the executors on March 8, 1888, for no consideration, conveyed to Hewlett the whole of the village of Woodsburgh, and Hewlett conveyed back to Schenck and Simonson a two third interest in the property, valued at \$250,000. The next day Executor Schenck conveyed his interest to his son. The village of Woodsburgh was intended, under the will, to be part of the endowment of the college. The plaintiff asks that these deeds be set aside as fraudulent, and that the executors be compelled to convey the property to plaintiff for the benefit of the college.—"The Sun."

—A position can be secured by a conductor who plays piano, to lead an organized Philharmonic society in a Western city of 200,000 population. A singing society may also be at disposal if an acceptable man is secured. The orchestra is not organized for profit, but to keep alive an interest for good orchestral music in that city. It has the best citizens of the place for its patrons. Competent musicians who reflect on this chance to locate in a large Western city can send their applications, together with record and references, to the office of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

The present address of Miss Josephine York is desired at the office of THE MUSICAL COURIER.

Seidl Program at Brighton Beach.

THE following were the programs of the Seidl orchestra, beginning Friday evening, which is always Symphony night, and ending Sunday evening last:

Overture, C major (Weibe des Hauses).....	Beethoven
Spanish Dances.....	Moszkowski
Poetic Scenes.....	Godard
Second Rhapsodie.....	Liszt
Selections from "Meistersinger".....	Wagner
Symphony, D minor.....	Schumann

Saturday afternoon and evening was a perfect Wagnerian revel, the programs being chronologically arranged, so that in the two concerts a definite idea of the Wagner of the "Jugend" symphony to the Wagner of the "Parsifal" period could be obtained.

SATURDAY AFTERNOON.

First part of the Juvenile Symphony.....	
Warriors' March from "Rienzi".....	First Period
Overture, "Rienzi".....	
Overture, "Flying Dutchman".....	Second Period
Overture, "Tannhäuser".....	
Prelude, "Lohengrin".....	
Prelude, "Meistersinger".....	
Bacchanale, "Venusberg" (Paris Version).....	Third Period
Prelude and Finale, "Tristan and Isolde.".....	

SATURDAY EVENING.

Entrance of the Gods in Walhall.....	"Rheingold."
"Waldweben".....	"Siegfried."
Trio of the Rhinedaughters.....	"Gotterdämmerung."
Funeral March.....	"Gotterdämmerung."
The Ride of the Valkyries.....	"Walküre."
"Faust" Overture.....	
Charfreitags-Zauber.....	"Parsifal."
Prelude.....	"Parsifal."

Despite the length and the quality of these last two programs the attendance was never better; in point of fact Wagner nights draw the largest audiences always, which fact speaks volumes for itself. The conducting and playing of such a scheme is a tremendous task, and to merely say that it was done nearly to perfection is sufficient praise for Mr. Seidl and his orchestra. Never before in this country has such an opportunity been presented to study the enormous development of Wagner's genius, from the noisy and pompous music maker in "Rienzi" to the thoughtful, subtle philosopher in "Parsifal." The orchestra, with very few exceptions, responded nobly to the magnetic baton of their leader, some selections in particular being given well nigh faultlessly. The "Dutchman Overture," "Siegfried March," "Faust" overture and "Parsifal" prelude were things to be remembered.

SUNDAY AFTERNOON.

Overture, "Zampa".....	Herold
Spanish Dances.....	Moszkowski
(a) In the Mills.....	Gillet
(b) Entr'acte Gavotte.....	For string orchestra.

Grand March Heroique.....	Maszenet
Galop Chromatique.....	Liszt
Serenade.....	Haydn
Rhapsodie No. 2.....	Liszt
Overture, "Flying Dutchman".....	
Prelude, "Lohengrin".....	Wagner
March, "Tannhäuser".....	

SUNDAY EVENING.

Polonaise.....	Lassen
Selection, "Faust".....	Gounod
Andante from seventh symphony.....	Beethoven
Rhapsodie No. 3.....	Liszt
At the Village.....	Godard
Waldweben (bird scene) from "Siegfried".....	Wagner
Prelude, Act III, "Meistersinger".....	Wagner
(a) "Babilage" (chattering).....	Gillet
(b) "Loin de Bal" (after the ball).....	For string orchestra.

Hungarian Dances.....	Brahms
Overture, "Tannhäuser".....	Wagner

From the Latest London "Figaro."

MRS. MARIE ROZE has now returned for a brief period to France, where from July 1 till July 15 she will undertake a concert tour in the chief towns under the direction of Mr. Giacomelli, who directed the Nilsson and Patti tours. Then, after a holiday at Mont Doré, the distinguished prima donna will give twenty-five concerts in England under the direction of Mr. Vert. A starring engagement at the Hague, and possibly also in Paris, will follow, and later in the autumn Mrs. Marie Roze will commence her tour of the world, beginning in America and going on to Australia, probably returning via India. Her long services to operatic art will still be fresh in the memory of amateurs. First in Paris, then in London, America and the provinces with Mr. J. H. Mapleson and Mr. Strakosch, and for the last five years with Mr. Carl Rosa, her career during the last twenty years has been one of great activity. She has acquired a repertory of fifty-eight different characters, probably larger than that of any other soprano. Some of these parts she has played in three languages. As Mr. Carl Rosa's prima donna she has sung in English "Fidelio," "Lucrezia Borgia," "Favorita," "Mignon," "Faust," "Trovatore," "Manon," "Colomba," "Galatea," "Fadette," "Don Giovanni," "Marriage of Figaro," "Ruy Blas," "Lohengrin" and "Carmen" (the last named character she has impersonated in various languages over 360 times). The operas she played in Italian were "Faust," "Freischütz," "Trovatore," "Flauto Magico," "Il Talismano," "Don Giovanni," "Nozze di Figaro," "Robert le Diable," "Les Huguenots," "Aida," "Carmen," "Les Deux Journées" and "Mignon," and the rest of her

repertory is Parisian. She has played two parts in "Don Giovanni" and the three parts in "Nozze di Figaro." Mrs. Marie Roze's numerous friends in all parts of the United Kingdom will heartily wish her success in her new tour, particularly in Australia, for in the United States, where the many of her former tours will not have been forgotten, her success is assured.

* * *

"La Belle Sophie" is the title of a new three act operetta at the Paris Menus-Plaisirs. The composer is Mr. Edmond Missa, a pupil of Massenet, and the librettists are Messrs. Paul Borani and Eugène Adenis.

* * *

Mr. Augustus Harris has in contemplation for next season a revival of Wagner's "Meistersinger" (but not, it is devoutly to be hoped, with an Italian conductor in a work which can only properly be directed by a German), of "Tannhäuser," and possibly of Auber's "Gustavus III." Among the unannounced works to be given before the present season closes are Boito's "Mefistofele," with Eduard de Reszke in the titular part, and "Aida."

* * *

Little more than a bare record is required of the operatic performances of the past week. "Lohengrin" was given on Thursday with the old cast, save that Mrs. Fursch Madi replaced Mrs. Hastreiter as "Ortrud." The opera once more drew an overflowing house. "Don Giovanni" was announced on Friday, and "Faust," with Mrs. Albani, on Saturday. On Monday, as several opera goers wanted to hear Mrs. Albani as the "Countess Rosina" (the Canadian artist was indisposed when "Figaro" was last done), Mozart's comic masterpiece was repeated. On Tuesday Mrs. Rolla appeared in "Un Ballo," with Miss Arndtson as the page and Messrs. J. de Reszke and Lassalle in other parts. Details of so silly an opera would be sheer waste of space. The work, though strongly cast, drew only a small house, and it will not be repeated. To-night Rossini's "William Tell" is announced, and on Saturday Miss Zelie de Lussan, who has just arrived from New York, will appear as Carmen. By the way, the Miss "Columbia," who recently appeared in "L'Africaine," proves to be Miss Scanlan, of Chicago.

* * *

Little Otto Hegner took his farewell on Thursday, and is now off to study under Hans Hüba, of Bâle, and thereby to increase his very limited repertory. His last program was made up entirely of music he has often played before, including Beethoven's sonata in B flat, op. 22, and Mendelssohn's andante and rondo capriccios.

* * *

It is understood that Master Eugene D'Albert is engaged upon a new opera, of which he is both composer and librettist.

The last of the Richter orchestral concerts took place on Monday, as the final concert of the season will be devoted to a repetition of Beethoven's "Missa Solemnis" in D. Last Monday's program was of a diversified character, as it comprised music of many schools, from one of Bach's concertos for wind and strings to the finale to the first act of Wagner's "Siegfried." It likewise included Weber's "Oberon" overture, Mendelssohn's "Midsummer Night's Dream" overture and Beethoven's seventh symphony. The "Siegfried" excerpt was, however, the principal thing, and the two songs accompanying respectively the smelting of the broken sword "Nothing," and its hammering into shape, were sung in most admirable fashion by Mr. Lloyd. In process of time all the best things from the "Nibelung's Ring" will have been added to the Richter repertory and will have justified Mr. Mapleson's theory that the four night opera sadly wanted editing and cutting down to the dimensions of a single performance.

An amusing speech made by Mr. Joseph Bennett, about musical criticism, at the dinner of the Philharmonic Society deserves quotation. It is thus reported in the *Musical Standard*: "Mr. Bennett commenced by remarking on the bad characters so often given to critics, and detailed a list of the various ignorances and crimes occasionally attributed to them. 'You expect,' he went on to say, 'a great deal too much from your critics. You expect them, first, to be absolutely impartial; secondly, to tell the whole truth without reserve; and, thirdly, to reflect with accuracy your own opinions. If the critic does not fulfil the third condition you may admit him to be honest, but you will give him no credit for being capable. Now, this ideal critic of yours is conceivable as a piece of mechanism, and may possibly be some day constructed by science if she continues to advance at her present rapid pace. But such a critic is not flesh and blood. Now I, for instance, am not impartial. I say it with shameless effrontry, I am not impartial! I try to be, but I fail. If someone were to put before me an orchestral work of Liszt's I should instantly want to rend it, to burn it, to scatter it to the winds! On the other hand, it is difficult for me to believe that Beethoven is anything but the ideal of sublimity, that Mendelssohn is ever otherwise than finished and graceful, that Mozart is not always lovely and glorious. Then as to the second point: telling the whole truth. No critic does that. No critic with any feeling would ever think of such a thing. It has been said that the pen is like a badger; it tears through

the flesh, makes its teeth meet and is not satisfied till it hears the bones crack. There are times when great principles are involved, and then it is necessary to speak out at all hazards; but, as a rule, he who wields so mighty a weapon must persevere be forbearing. A few hastily written words may blast a career or do enormous mischief even to the art itself. There is a justice due to humanity at large, and every critic bears this in mind. Finally, if you had such a critic—such a perfect piece of mechanism—what could you do with him? Everyone would hate him; he would be utterly useless to any editor; in six months he would be dismissed from his post and would creep away to some corner to hide his head and die in disgrace."

* * *

Talking of singing, I heard a strong recommendation for the Metropolitan Railway the other day. A celebrated professional singer was being pitted because her engagements often obliged her to travel on that railway. "But," she said, "I always do so by preference, because it strengthens my voice so. It is now about four years since I first began to use the Underground Railway, and as long as I continue to do so I find my voice steadily improves, whereas when I am away from home I feel the difference at once. I look upon it as a disagreeable ammoniaphone." So next time when I feel nearly choked with sulphur at Gower-st. or Portland-road, I am going to try and remember how much better I can warble! Query: Ought not the porters and engine drivers to have lovely voices?

FOREIGN NOTES.

....The Theatre Louit, at Bordeaux, has been burned.Meilhac is writing for Leo Délibes a libretto named "Cassial."

....Felix Mottli has declined the invitation to the Pest Conservatory.

....Ernst Frank, the Hofkapellmeister, Hanover, has been declared insane.

....Jenny Stubel is engaged for September at the Court Theatre, Dresden.

...."Baldassare" (Balthazar) is the name of the new ballet composed by Casati for the London Alhambra.

...."Liebesdiplomaten" is the title of a new operetta to be produced at Carlsbad this month. The music is by Carl Dibbern.

....Hachette, of Paris, will publish a collection of the letters of Mozart, translated by Henry de Curzon, with an introduction and notes.

....The "Ménestrel" calls Donizetti's "Favorita" a fossil opera, and lays at its doors the moderate success obtained by the new tenor Cossira.

....Zelie de Lussan made her first London appearance in "Carmen," July 7. She is described by the "Musical Standard" as "the coming English opera star."

....Winkelmann had at the last moment to give up his engagement for the Bayreuth performances, a persistent catarrh compelling him to repose for some weeks. Van Dyck and Gudehus will take the parts of "Walther" and "Parsifal."

....The "Neue Musik Zeitung" gives a portrait and a sketch of the life of Ingeborg von Bronsart. This lady is the composer of music to "Jery und Bately," to some of Bodenstedt's songs, and to her husband's libretto, "King Hjärne," revised by Bodenstedt. She has also composed several pieces for the piano and also for the violin and cello. She composed also the Kaiser Wilhelm Marsch, given in the Berlin Opera House on the return of the troops in 1871.

....Wagner's two youthful operas, "Die Feen" and "Das Liebesverbot," were both dedicated to the late King of Bavaria, and till that unhappy monarch's death the scores had not been seen, except by the King and Wagner. The music of "Die Feen" is in the style of "Rienzi," but, according to a Munich critic, of higher character. The "Liebesverbot" was completed in 1834, and Wagner describes it as a grand opera. Like the "Feen" the music will have to be shortened, and the text from "Measure for Measure" considerably modified.

....Mrs. Minnie Hauk, after the third act of the tenth anniversary performance of "Carmen," at Covent Garden, on the 22d ult., in which she repeated her usual impersonation of the heroine, was presented with a splendid testimonial subscribed for by several ladies, including Mrs. Bizet, widow of the composer. The testimonial is a wreath of laurel and oak leaves in solid gold, bearing the inscription, "Presented to Mrs. Minnie Hauk in commemoration of the tenth anniversary of the first production of 'Carmen' in England, June 22, 1878."

....The first rehearsal for the Bayreuth performances began with "Parisfal" June 27, at 9 A. M. Including the grand rehearsal of July 16 and the general rehearsal July 19 at 4 P. M., there were thirty-seven of soli, chorus and instrumental rehearsals. The rehearsals of the "Meistersinger" began July 5. The general rehearsal took place July 20 at 4 P. M., and including it there were forty-five rehearsals. The only day of rest was July 18; on all other days there were

three to four rehearsals on an average; on some days seven took place. No exception was made to the rule that no one was admitted.

....The production of an "Offenbach cycle" at Berlin has led to a revival of his best operettas at the Karl Theatre, in Vienna, and the Stadt Theatre, of Leipzig.

....Hofrath Gille, of Jena, will discharge the duties of president of the Riedel Verein till further notice, and Prof. Dr. Hern. Kretschmer, of Leipsic, has been elected director.

....A two act piece, "La Cigale Madrilène," by J. Perronet, will be produced at the Opéra Comique in December. Mrs. Degrandi and Augner and Messrs. Fugère, Grivot and Galland are among the artists.

...."Dante and Beatrice," music by B. Godard, libretto by Blau, is a new opéra comique to be given in Paris next winter. We may save a number of bad jokes by reminding humorists that opéra comique is not "comic opera."

....Baron Franchetti, the wealthy composer of "Asrael," will bear the expenses of the opera next carnival at Reggio, in the province of Emilia. He has refused the municipal subsidy of 18,000 lire, or \$3,400, which, for a member of the Rothschild family, is marvelously generous, and will give three operas and a ballet.

....The Roman Theatre, at Orange, will be the scene of performances on August 11 and 12. The first evening the "King (Edipus)" will be given by the artists of the Théâtre Français, and on the following Rossini's "Moise," with Vergnet, Boudouresque, Miss Leroux, &c., orchestra of 100 pieces and chorus of 150 voices from Avignon.

....On the 20th, 21st and 22d of June the Stuttgart Musical Festival gave among other things Händel's "Joshua," Bach's "Toccata," Brahms' concerto for violin and 'cello, "Harold," by Krug-Waldersee, for baritone, chorus and orchestra; Spohr's adagio, Beethoven's "Eroica," the Vorspiel to "Parsifal," and Schumann's "Paradise and the Peri."

....In an adaptation of Daudet's "Tartarin sur les Alpes," at the Galte, and in Massenet's musical setting of Zola's finest novel, "La Faute de l'Abbé Mouret," there is ample room for musical description and symphony in subjects scattered up and down. It is a story of an amorous priest and his wild little mistress, Albine. Massenet's work will not be an opera proper, but something equivalent to Bizet's "Arlesienne," or his own masterpiece, "Les Erinnys."

....The program for the Festival of the Three Choirs at Hereford has been decided upon, and stands as follows: Tuesday morning, "Elijah"; Tuesday evening, the "Golden Legend"; Wednesday morning, Händel's "Samson" and Sterndale Bennett's "Woman of Samaria"; Wednesday evening, part of the "Creation," Spohr's "God, Thou art Great" and Schubert's "Song of Miriam"; Thursday morning, Cherubini's mass in D minor, Cowen's "Song of Thanksgiving" (written for the Melbourne Exhibition) and Ouseley's "St. Polycarp"; Thursday evening, a miscellaneous selection; Friday morning, the "Messiah." The artists engaged are Mesdames Albani, Ambler, Anna Williams, Hilda Wilson and Enriques; Messrs. E. Lloyd, Banks, Brereton and Santley. Mr. Carrodus will hold the first violin, the conductor being, ex officio, the organist of the cathedral, Dr. Langdon Colborne.

Moritz Rosenthal.

A MONG the piano virtuosi of Europe young Moritz Rosenthal is now considered one of the foremost, especially as a player of remarkable technical skill. He will be heard here the coming season, as an engagement with him has just been closed. "Cherubino," of London "Figaro," is mistaken in doubting the American engagement of Hans von Bülow. He has been engaged and will give a series of concerts in this country.

....Miss Adele Aus der Ohe sailed for Europe last week for a short vacation.

....Whitney Mockridge, the tenor, has been engaged for the coming season of the Musin Concert Company in Boston, which will begin about October 10.

....Miss Louise Meisslinger, the talented young mezzo-soprano from the Metropolitan Opera House, has met with great success in the Hess English Opera Company, playing in Milwaukee. The papers speak in glowing terms of her voice.

....Henry Carter will take charge of the music at the Church of the Heavenly Rest, Fifth-av. and Forty-fifth-st., from August 1. Choir boys with good voices are requested to make application to Mr. Carter by letter addressed to the church.

....A pianist, musical director of several years' experience in large colleges and conservatories, accustomed to directing large choral bodies and lecturing on all musical subjects, as well as giving courses of recitals, with considerable experience as critic, will open negotiations with society, college or party requiring such services. Numerous letters, testimonials and press notices furnished. Address "Baireuth," care of MUSICAL COURIER.

Brandes on Wilson This Time.

Editors Musical Courier:

In response to Mr. G. H. Wilson's very indignant refutation in your last week's issue of my request to you to make an addenda of some of my compositions to the list of works of American composers, played for the first time last season and quoted in his "Year Book," I would say that all my information on the subject is based on the article in your valuable paper of July 4, in which those works are certainly not mentioned. I must, indeed, plead guilty to the fearful accusation of not being a subscriber to Mr. W.'s "Year Book," and consequently being lamentably benighted in regard to Mr. Wilson's writings; but, as you know, we have Mr. Krehbiel's excellent compilation, and we New York musicians don't depend on Mr. Wilson.

My ignorance went even so far that I did not know that the exact title of his book is "Musical Year Book, Season 1887-8," and supposing it to be simply "Year Book" concluded that the year of 1887 certainly included also February 1, and that compositions played on that date should therefore be mentioned in the book, thus exposing myself to the double and terrible accusation of not having an idea of time (that to a musician!), beside perfect ignorance of his books; *horribile dictu!* But it is never too late to mend, and in order to escape an ordeal of this kind in the future I promise to inform myself after this (without buying a book) better before complaining.

Thanking you for the kind privilege of taking up so much of your valuable space, I am,

Yours faithfully, FREDERICK BRANDES.

New Music.

Longmans, Green & Co., London and New York, are the publishers of a volume entitled "Addresses and Lectures," by the late George Alexander Macfarren, formerly professor of music in the University of Cambridge and principal of the Royal Academy of Music. The book consists for the most part of addresses to the students of the Royal Academy of Music on the opening of each academical year from 1878 to 1887 inclusive. These addresses are replete with facts and figures concerning music and musicians, and are gracefully and fluently written, full of apt illustrations, telling stories and an abundance of classical references, all of which prove Professor Macfarren to be a fine scholar and a musician. Talks about art and its purposes, advice to fainéant students, the history of music, particularly English music, go toward making these addresses as instructive as they are entertaining. To be sure insular philistinism creeps out, in the total neglect of Wagner's name, although the numerous faded respectabilities of the stale, flat and unprofitable English school are unduly lauded. The English are a thoroughly unmusical nation, and until lately have done nothing worthy of mention, but bushels of anthems, oratorios and a decent psalm literature, that by no means entitles Macfarren (a composer himself of the fifth grade) to couple the name of Purcell with such giants as Bach and Händel, which he does in a two part essay in this volume. Be it noted, however, as a curious evidence on the part of the English to elevate the composer of music they can understand at the expense of the composer who does not exactly suit the popular palate, that Macfarren decidedly rates Händel higher than Bach, and even entitles his article "Händel and Bach." This critical judgment, we think, time will somewhat alter, for what comparison can be made between such a work as "Messiah" and the "St. Matthew Passion?" However, our English cousins think differently; in fact, the temper of the nation is such that any art that deals with pious subjects is immediately, by virtue of that subject, elevated above all others in popular esteem. This is particularly noticeable in the case of John Bunyan, whose inspired stuff will be read when Shelley is almost forgotten. However, there is no use quarreling with tastes. Macfarren was a good musician of the old school, who has left much enduring work after him as the results of his earnest and unselfish labors in the vineyard of art. The narrow musical outlook of the Briton is, we hope, beginning to widen. Händel and Mendelssohn were great composers, but have there been none other since? The day has gone by when a nation pins its musical faith to one composer, the field of art is broad and there are many mansions in the kingdom of music.

K. Denhoff, 767 Broadway, sends us some new publications of theirs which they have aptly named the "Superb Edition." Beethoven's "Farewell to the Piano," "The Concert Waltz," by Tito Mattei; "Argentine" mazurka, by Ketzerer, and "The Crescent March," by Thomas H. Shaw, while not by any means being the best examples of piano music, still appeal to what might be aptly called the great middle classes of music lovers, who by far outrank the upper ten. To this class music of the above sort appeals, and as it is admirably printed, beautifully illustrated and corrected carefully, it can be recommended thoroughly.

—Ladies or gentlemen of respectable social position who feel inclined to represent the interest of a young ladies' institute, boys' military academy and a music college (all three of the highest order), as agents in their city or county, will please address communications under "Southern," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York. References exchanged. Elegant printing furnished.

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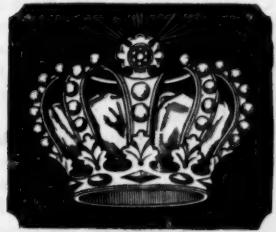
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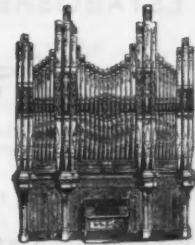
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The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 441.

Subscription (including postage) invariably in advance.
Yearly, \$6.00; Foreign, \$6.00; Single Copies, Ten Cents.

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Advertisements for the current week must be handed in by 5 P. M. on Monday.

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NEW YORK, WEDNESDAY, JULY 25, 1888.

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THE Weber piano will be played at the Worcester Festival in September by Carrefio.

In a letter addressed July 20 to this paper, Mr. J. T. Wamelink, the piano and organ dealer, of Cleveland, says:

We are personally interested in the outcome of the decisive stand which THE MUSICAL COURIER has taken against the stencil fraud, and not only applaud your efforts but will assist you to the full extent of our ability. We always await with interest the arrival of your paper, as we consider it a plentiful and reliable source of information.

It will be remembered that George T. McLaughlin, of the New England Organ Company, Boston, ran for Congress as Democratic candidate in the First Massachusetts District in 1886, and reduced the Republican majority considerably. He is again referred to as a possible candidate by last Sunday's Boston "Globe" in these terms:

George T. McLaughlin, of Sandwich, is favorably regarded on the Cape proper, and the memory of his excellent run against Davis will not hurt his chances a bit.

DOES it never strike the firms in the supply line that it is a shortsighted policy to sell material to such men as Swick and his like? Men of that character, or rather lack of character, make every conceivable use of the fact that they purchase their material from the firms who sell to first-class piano manufacturers, and Swick recently issued a circular in which he published to the trade a statement of his supply resources, showing that he purchased his material from first-class supply houses in most instances, mentioning their names. Swick and others like him write to the dealers to the same effect

and these letters are shown by the dealers to the travelers of first-class piano houses, to whom they say: "Why do you ask such prices for your pianos; here is a letter from Swick or from so and so; he buys his material where you do. Why do you charge so much more for your piano?" This has had a bad effect on the manufacturers of first-class pianos. Let Swick and such fellows buy their material at the junk shops in the piano supply line. His pianos belong to that category; anyhow.

IT is very probable that a new reed combination will be formed before this month closes. The firms in it will be the same "big four," as they are called, viz., Hammond, Ingalls, Newell and the Munro. Mr. Fisher, of the Munro, held back a little, but, we believe, everything is now smooth sailing. Pratt, Read & Co. will not go into the combination; they were not in it before. Mr. Edmunds knows what he is about.

ALEXANDER KRELL, son of Albert Krell, the well-known Steck agent at Cincinnati, has been studying piano construction in a practical manner for six years at the factory of George Steck & Co. He has completed his course so thoroughly that he has secured the position as superintendent of the factory of Vose & Sons, Boston. In a communication to the senior editor of this paper Mr. Krell states that he believes a young man can also make improvements in pianos, "although he may not have worked on some of these old Mozart pianos 75 years ago." That's the idea, Mr. Krell. Your letter discloses the fact that you have the metal in you that can make of you a successful piano builder. Now you have your opportunity. Chief-Judge Fuller says: "The republic is opportunity." For you the Vose factory is opportunity. Let us see what you can do.

SMASHING THE STENCIL.

THE merry war on the stencil piano, and especially on the stencil fraud pianos, continues with unabated vigor and the stencilers are gradually becoming beautifully less. To-day we reply to communications from Kansas, Iowa, Ohio and Massachusetts, all received within a week and all sent in without restrictions. Inquiries received at this office marked "Not for publication" are attended to in good faith and are never published, but answered privately. We are itching to answer in these columns one received this week marked as above, and will do so provided we can get the privilege.

From Leavenworth comes an inquiry about the Gem Piano Company, of Washington (N. G.), and the Gem piano, upright, Style 10, as it is called in the circular mailed to us. The Gem Company (and it is a gem of a company) calls it "our piano." The Gem Company does not manufacture pianos. The price quoted in the circular is exactly \$50 more than the manufacturer here in New York asks for the same style of piano. As there is no such piano factory as the Gem, a piano stenciled so is a stencil fraud. Any person who has bought such a piano under the impression, as conveyed in the circular, that it is made by the Gem Company, can sue the concern for selling the piano under false pretenses. No jury would hesitate to give the plaintiff in such a case a verdict. The circular letter states that the Gem Company was established in 1859. This is a downright falsehood. The cut in the circular is the picture of Beatty's old factory. Now you know with whom you are dealing when you buy an instrument from the Gem Piano and Organ Company, of Washington (N. G.). Next!

Cedar Rapids, Ia., asks this:

CEDAR RAPIDS, Ia., July 10, 1888.

Editors Musical Courier:

Is there such a firm as Haden & Sons who manufacture pianos; if so, can you ascertain to whom they sold upright No. 74,559, and greatly oblige
Yours truly, H. C. WAITZ.

We cannot ascertain that, for as Haden & Sons' is a stencil piano that number may be on a dozen stencil pianos of the same name. No firm named Haden & Sons is known as piano manufacturers; ergo, stencil. Next!

Editors Musical Courier:

Will you please state in your next issue whether Messrs. Gibbons & Stone, of Rochester, N. Y., manufacture pianos, or is the piano bearing the name of that firm a stencil piano? I desire to know to decide an argument. Greatly oblige, yours truly, A. T. GRABEK.

Full-fledged piano manufacturers are Messrs. Gibbons

& Stone, of Rochester, N. Y. They have been manufacturing pianos for years. Next!

Editors Musical Courier:

If not too much trouble, will you kindly give me a little information about the Beethoven Piano Company, Washington, N. J.—successors to Daniel F. Beatty—as to the quality of their instrument and their standing in the trade. Yours truly, E. H. LANSING.

The name is Beethoven Piano-Organ Company and they make organs in the factory formerly conducted under the auspices of Beatty. No one to this day can tell what a piano-organ is, but the name admits of the supposition that the concern makes pianos. Some time ago we sent a representative of THE MUSICAL COURIER down to Washington (N. G.) to investigate those concerns, and as the Beethoven concern had circulars out that claimed that the company was making pianos (the language of the circulars of all such concerns being misleading on the piano subject), our representative asked to be shown a piano. One of the young men of the concern actually took our representative from Washington (N. G.) to New York to a factory on the west side, showed him several uprights and told him that the Steinway and Chickering pianos were made in the same factory. Our representative thereupon played on the uprights and, of course, the delusion ended. We published a full account of the affair in these columns at the time. Now our correspondent knows what the Beethoven Company amounts to.

We do not propose to publish a trade paper in the interests of the legitimate piano and organ trade of this country and decline in our easy chairs and see these kind of transactions continue without a serious protest. In fact, we have been pushing this attack on the stencil fraud piano so vigorously that it has assumed dimensions unknown to anyone except such members of the trade as have examined into it. Nothing in music trade journalism can compare with this stencil war, one of the results of which is the establishment of this paper as the organ of the retail trade, which has made it the medium by means of which all information on important trade topics can be secured. As we stated some time ago, it is through the retail trade that we wage the stencil war; that is to say, we wage it outside of the factory—objectively; not inside—which would be subjectively.

It's a nice point, and we have made it, and as a psychological study it beats anything ever attempted in music trade journalism.

The Trade.

W. D. Dutton, of Philadelphia, was in Boston last week.

C. E. Wendell has retired from C. E. Wendell & Co., Albany.

The Farrand & Votey Organ Company, of Detroit, are 50 per cent. ahead of their last year's orders. The company are 500 orders ahead thus far.

The McCammon piano factory, at Albany, is again closed, this time by the bank that refused to furnish any more money. Marshall & Wendell are finishing about a dozen McCammon pianos belonging to creditors.

Messrs. Thomas Goggan & Brother, of Galveston, have been making vast improvements and enlargements in their warerooms, which form the subject of a column and a half of description in the Galveston "Evening Tribune," of July 14. The building occupied by them is one of the largest in that city, and in course of the article the paper says:

The firm of Thomas Goggan & Brother have been doing business in Galveston for nearly a quarter of a century and now have branch stores in Houston, San Antonio, Waco and Austin, Tex., all of which are doing a paying business. In the period of their business experience in this city no less than 15 different music houses which started in opposition have failed and gone out of business.

It is well for parties who contemplate purchasing a piano or organ to remember that a guaranty from such a responsible firm is worthy of consideration, as it carries with it absolute protection, especially when it costs nothing extra, as the house of Thomas Goggan & Brother offers to sell as low for cash or on as easy terms as any house North or South, and they can with pride refer to thousands of people with whom they have had dealings throughout the State. The success of this firm has been secured by fair dealing, selling good instruments, giving good values, recommending instruments according to their values only and liberality to patrons.

It is reasonable to expect that this firm desires to retain the prestige so well earned and that in the future, as in the past, the same principles will be the rule in order to retain its success and the confidence and esteem of all patrons.

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II.

Another Letter from Rogers.

THE following letter from Mr. Charles E. Rogers, Boston, the inventor and piano maker, does not seem to be as lucid or as logical as most of his communications. There are contradictions in it, and a lack of continuity betrays the fact that Mr. Rogers was not as safe of his premises or as sure of his conclusions as in his first letter on the subject. However, we submit it in full to our readers who are interested in this matter and let the letter speak for itself:

Editors Musical Courier:

In looking over your paper of the 11th inst. I notice many things in regard to the construction of pianos which I would like to reply to; but probably before I can get at them the most important ones will be forgotten, on account of frequent interruptions, so that the best I can do is to take up those which come to my mind first.

In your comments upon pin blocks, tuning devices, &c., you make the statement that "a good piano should be restrung, &c.," but do not state at what age of the instrument this should be done. You say that the "strings become deadened from playing and use (probably you mean age and use); also you state that the pin block has nothing to do with this feature of the piano." *I agree with you.* But later on you say "suppose a piano is made which is cast iron, and never gets out of tune, who wants to play upon it? A musical instrument must be subject to atmospheric changes, otherwise it is not sensitive and that signifies it is not musical."

Now I have seen many old pianos which had a remarkably sweet and sympathetic tone, and this in old pianos that have not been restrung for thirty years or more, and I have seen modern pianos which, with proper care and usage, were better after a few years' use in point of tone than when first made. Now again, if the pin block has nothing to do with the tone of the wires, why do piano makers generally claim that tuning devices injure the tone, and that wood pin blocks must be used to produce a proper and legitimate piano tone?

Again, is it necessary that a piano should be continually getting out of tune through atmospheric changes in order to have that peculiarly elastic and sympathetic tone so much admired in some of our best makes of pianos? If so, then goodbye to all future experimenting to try to build a *good piano* that will stand fairly well in tune. But how about organs and brass or wood wind instruments? We know that they are affected by atmospheric changes, but not as much as the wires and strings of a piano. In my opinion, the harsh and unsympathetic or sweet musical tone of a piano depends mostly upon the hammers and action, provided the piano is properly constructed otherwise.

Now, we know that metal does not injure the tone of a cornet, trombone, French horn or any other wind instrument, and where will you find a more disagreeable tone than that of the oboe, clarinet or even that "king of instruments," the violin, in the hands of a poor performer or one who has not "got the hang" of producing a proper tone? With the piano we cannot alter the tone by the lip, finger or bow, and must depend upon its staying in tune. So, why advocate the use of any material that does not assist in any way, but, on the contrary, is sure to allow the piano to get out of tune during the first changes of temperature?

If pianos, like the harp, were to be tuned every time you sit down to play upon them, then use wood, if there is any advantage in doing so; but God pity the dealers if they are to keep such pianos in tune even one year, and if they do not do it where is their reputation? You see it is simply a question of making a piano stay in tune and the longest possible amount of time, and the manufacturer who fails to do this will also fail in business; and this brings to my mind another question, viz.: You state that "on the day that a perfect piano ever will be made all the firms except the one who makes the perfect piano will be compelled to retire from business." Now, you are just as far from correct in this statement as you could possibly be.

All the others, some with their "world wide" reputations, would cry down and kill out that maker of the perfect piano in just no time and his end would be horrible to contemplate. You admit, even now, that tuners must first be "salted" or that the tuning devices must go to — sheol. Do you know the fate of the man who invented a process of making glass so tough that you could not break a goblet made by this great inventor? Well, history tells us that he was beheaded, and his secret died with him, all for the interest of the "glass maker to his majesty." The same spirit is now manifested under a different form of the disease, "don't stand out alone as the maker of any *perfect article*." Again, I do not agree with you in regard to what is perfect. You say that *nothing* is perfect. I claim that many things in use to-day are *perfect*, and for this reason: Any article that does not give more than ordinary trouble, or in other words, that which is nearest to perfection, is (commonly speaking) perfect; or in other words, it is our nearest approach to perfect, and as such gives satisfaction simply because we know of nothing more perfect. The grandson of the man who first invented iron plows tells me that his

grandfather had to work for years to even get farmers to try them at his expense! It was the same with stoves, sewing machines, &c., &c.

You admit that the wires of pianos are affected by every change of temperature? Well, what are you going to do to prevent or equalize it? You know that metals will contract and expand and just contrary to wood; heat will expand metal and contract wood (sideways of grain). Dampness has no effect upon metal, while it expands wood. Wood is not affected lengthwise of the grain by either dampness, dryness, heat or cold. Now, will you please tell me how you are going to construct a piano with wood braces or timbers at back (to stand the strain of the wires), and wood pin block placed upon the top of the back braces, and have the wires remain at the same pitch during changes of temperature? Or has some method been discovered to prevent nature from enforcing her natural laws, and to make metal (strings or frame) contract and expand equally with wood? Why has the old wood pin block and wood frame (formerly used in square pianos) been fully and firmly protected by the full iron plate and frame? If pianos must be so susceptible to changes of climate and temperature, as stated in THE MUSICAL COURIER, in order to produce the requisite tone, why do our leading makers use the full iron frame in all their square pianos; and in their concert grands a full iron frame and heavy iron braces, and with the strings and wires fastened at the most sensitive end (nearest to the sounding board bridge) to solid metal, and with solid metal bearings at the other end (agraffes screwed into the iron plate or bridges cast upon the plate), and in the two leading pianos made in this country, with pin holes in the iron plate that more closely fit the tuning pin than ever before? Answer these questions?

As to tuning devices will you please tell me why Mr. Jonas Chickering tried before his death to perfect some sort of a tuning device? I have once before stated why it failed of its intended purpose, viz., it was fastened to a *wood pin block*, or, in plainer language, each tuning device was supplied with a *pin* which was driven into the wood block! Now, as the strings contract from cold or expand from heat, and the pin block works just the reverse, how could this device (attached to wood pin block) assist in holding the piano in tune? The piano made on this principle did tune easily and perfectly, but did not hold the piano any better in tune, besides being very expensive. The whole theory must be looked upon in the same manner that it is looked upon by scientific watchmakers, and the contraction and expansion of the wires must be overcome by a like expansion and contraction to counteract that of the wires and strings; any mechanic can see that this cannot be done by the use of wood.

If the wood pin block is satisfactory why have Broadwood & Sons and Brinsmead & Sons, of London; Pleyel, Wolff & Co., of Paris, and many other well-known concerns lately adopted tuning devices? I have positive knowledge that Mason & Hamlin do not and never have had the slightest idea of discarding their patent stringing or tuning device, and the late and lamented Mr. Emmons Hamlin told me shortly before his death that they should never give up the tuning device. He said: "We would sooner dump all our pianos into the dock and give up as defeated rather than give up the tuning device, as we now know that it will hold a piano in tune much longer than the old wood pin block." I have letters from him showing his opinion on this question.

Yours respectfully, CHAS. E. ROGERS.

We will follow Mr. Rogers as close as possible. Whenever the strings have lost their "life," as it may be termed, especially those in a good piano, such strings should be replaced. We make no reference in our comments to low grade pianos with low grade music wire and everything else low grade. In these articles we refer to high grade pianos, and when a string in such a piano is dead it should be replaced. We also reaffirm that an instrument which is built upon such cast iron principles that it can resist atmospheric or climatic changes is not sensitive and musical—mind, not instruments called musical—but real musical instruments must be and are sensitive. Age has nothing to do with it. Old Italian violins and 'cellos over 200 years old have that sweet and sympathetic tone Mr. Rogers speaks of.

Does Mr. Rogers pretend to say that these instruments are cast iron—in principle, we mean—or that they are not sensitive? They are the most sensitive instruments we can find. This same rule applies to the piano that is 30 years old. If the strings in that piano retained their "life," so much the better for that piano; but we guess the tension on them was rather light compared with the tension on the modern upright or grand. These pianos made 30 years ago had no tone volume, anyhow. They were strung light, the whole system was on smaller lines, and, in fact, the weight of the instruments was not more than one-half of the weight of one of the modern American uprights. Consequently do not let us drift into an argument about "tone," or attempt to make any comparison of piano tone as it now is and as it was "before the war."

Next. We never stated that the tuning devices injure the tone of a piano. We never expressed any opinion with reference to the manner in which tone is affected

by a tuning device or why the tone is affected because of the method of attaching the wire to a pin on the other side of an agraft or bridge. We have nothing to say in these articles about the claims of others than the parties originally involved; what is claimed by certain piano manufacturers is none of our affair in this instance.

There is one great mistake made by the patent tuning device people. They always "assume" that pianos are continually getting out of tune inordinately. Pianos are getting out of tune in the regular course of events, because they are instruments that should get out of tune; made with the premonitory knowledge that they must get out of tune if they are to be musical instruments. There is not a musical person living who would care to own for the purpose of playing upon it a piano that is proof against getting out of tune. Moreover, according to Mr. Rogers' own agreement with our statement, the "wires themselves get out of tune." What, then, has the pin block or tuning device to do with this feature of the question? Nothing.

Neither do we advocate the "use of any material that is sure to allow the piano to get out of tune during the first change of temperature," as Mr. Rogers says. In fact, it appears to us that Mr. Rogers has not read our articles carefully. We have assumed no such position. We did not go into the tuning question in the direction taken by Mr. Rogers, although that is so tempting a road to follow that we are rather pleased to join Mr. Rogers. He makes a comparison between the harp and its tuning and the piano. Does Mr. Rogers not know that a harp is picked, that the strings are violently drawn and picked and pulled out of tune every time a long piece is played upon it? Frequently violin and 'cello players will pick the strings on their instruments to get them down when drawn too high. Such is the case with the harp at all times. But in the piano the strings are not pulled or picked, and therefore, because such violence is not necessary, the piano need not be tuned after each time a piece has been played upon it.

Again, will Mr. Rogers please designate the name of one piano manufacturer who failed in business because his pianos did not stay in tune? Let us have the name. If a manufacturer produces such worthless pianos that they do not remain in tune he should get out of the business, but we should like to have the case instanced when it happened that a piano manufacturer failed for that reason.

No matter if Mr. Rogers says that we are wrong in denying that a perfect thing exists, he subsequently agrees with us by stating that that which is nearest perfection is perfect, commonly speaking. Six one way or half a dozen the other, that is all we said. So we agree on that. Finally Mr. Rogers comes down to the fundamental question, for he asks, "Has some method been discovered to prevent nature from enforcing her natural laws?" Most emphatically, no! Such a method never will be discovered. Nature is going to attend to her affairs notwithstanding pin blocks and tuning devices. The great point after all is to discover her laws, not to discover anything to prevent the enforcement of her laws. The people who attempted the latter generally ended their careers in lunatic asylums. Wood and metal are going to expand and contract, and because that effect is produced by a law of nature every effort has been made and is continued to be made to build musical instruments in conformity with that law and not against it. Pianos with such large scales and powerful tones could for that reason not be made entirely of wood, and iron or metal had to be brought in as a resisting force, and for the same reason pianos cannot be made entirely of iron or metal, for some parts of the piano must "give way" in order to maintain the equilibrium, and for those and other parts wood had to be used.

Mr. Rogers takes a very gloomy view of the fate of the inventor. If there ever was a nation that heaped fortunes upon the heads of inventors it is this American nation of ours. And protection did it all. Protection built up our Patent Office and encouraged our inventors. In recent years we have only to instance the careers of Edison and Bell, who have millions to-day. And in earlier years there were other instances that disclose the fact that an inventor with an invention that had value received value. Lyall, who invented the enameling mixture, made millions; Morse, with his electric telegraph, made millions; McCormick made millions out of his mowing and other machines; Goodyear, who patented the mixture of rubber and sulphur, made millions; Elias Howe made millions; Ross Winans, who invented the flanged wheel and the double truck, made millions; Singer made 13,000,000, and even the man who invented the return ball made a fortune out of it. No argument has less foundation than that which claims that the peo-

ple here are ungrateful to inventors when the invention is useful.

To us it seems a great error on the part of the inventors and owners of patent tuning devices to denounce the upright piano with the wood pin block or to claim that it is a failure. What object can be gained by attempting to throw discredit upon the great industry that produces the most elegant upright piano in the world—the American upright with its wood pin block. If these instruments were the failures that Mason & Hamlin's article describe them to be the manufacturers of the same would be busy all the year around in repairing them, instead of making new ones and disposing of them. Why cannot a wealthy firm like Mason & Hamlin bide their time and prove with its age and wear

that their upright with its patent tuning device has merits of its own? Why attempt the sale of their pianos on the strength of discrediting the great principle upon which American uprights are successfully constructed? We are not at present debating the merits of the Mason & Hamlin piano, and as to the late Mr. Emmons Hamlin but very little importance can to-day be attached to what that gentleman said about the uprights his firm were making at the time he lived. At that time the Mason & Hamlin upright had had no time for a test, and the Mason & Hamlin upright of his day is not the same upright the company are now building. They retreated from their original position since and are now making a different piano. So much for Mr. Hamlin's remarks. Facts are facts, and the great in-

controvertible fact to-day that meets us is the success of the wood pin block upright. The Mason & Hamlin patent piano must be tested for some time, especially the new Mason & Hamlin piano, before its makers can successfully traduce the regular American upright.

Warning.

THERE is an elderly looking gentleman, with full gray beard, at present on a visit in New York, representing himself as Mr. Stone, of Messrs. Gibbons & Stone, Rochester, N. Y. As victims he appears to have selected the violin makers, as he has been at most of them trying to buy violins. On inquiry Messrs. Gibbons & Stone state that there is no one in New York authorized to make any business transaction for the firm.

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CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, July 21, 1888.

THE fire at Julius Bauer & Co.'s, which occurred last Wednesday morning at 156 and 158 Wabash-ave., proved to be exceedingly disastrous, both as relating to the destruction of property and loss of life. The young man whose body was found in the cellar proved to be that of John Kornitzke, the porter of Messrs. Julius Bauer & Co. The cause of the fire remains a mystery; there was a light explosion in the cellar, but what caused the explosion has not been ascertained. The fire department were a long time in arriving at the place, and consequently the fire made such headway that the stock of Julius Bauer & Co is, so far as any value can be attached to it, a total loss. Their insurance was only to the amount of \$39,000, and the stock on hand amounted to very much more than this sum, how much more has not been ascertained, but we are assured by Mr. Adam Schneider that the liabilities of the house are very small and that they will proceed at once to procure a factory and as soon as possible proceed with their business. They are located at 182 Wabash-ave.

The stock of the Standard Music and Manufacturing Company and also the stock of Messrs. Pferdner, Graf & Co. were mostly damaged by water, but anyone who knows anything of the effects of water on musical instruments will readily comprehend that not much of their stock will be saved. Their insurance, so far as we can learn, was also inadequate, and the loss to all parties concerned must therefore be very considerable. The two latter mentioned concerns are now located at the northwest corner of Madison-st. and Michigan-ave.

Mr. C. A. Gerold has completely recovered from the effects of his recent fire and will lose only a few hundred dollars on tools, which, unfortunately, were not included in some of his insurance policies. It would not be a bad idea if all our music houses would examine their policies or have them examined by some one who is familiar with the technicalities of such documents and see if their insurance really does insure, and also find out if the amount is sufficient to cover stock on hand.

The Story & Clark Organ Company shipped during the month of June 600 organs, and their orders are still coming at the same rate. They have even been obliged to work Saturday afternoons, although they had determined to give their workmen a half holiday during the summer months.

Mr. Thomas Floyd-Jones, manager for Messrs. Haines Brothers in this city, assures us that he has been doing a satisfactory though not a rushing business, and showed us some very complimentary letters from prominent parties who have recently bought Haines pianos. Mr. Gus Brigham, their popular traveling man, is on the road and when last heard from was in Missouri.

Mr. John A. Bryant was quietly married again a few evenings since.

Mr. A. de Anguera, wife and daughter will take a trip to the Thousand Islands and spend a few weeks in recreation in August.

Mr. Joseph Shoninger is East on a partial pleasure trip and will return about August 1.

Mr. Charles F. Ackhoff, connected with the Sterling Company's branch house here, is taking a short trip through Central Illinois.

Nothing in the way of music has been going on here since the meeting of the M. T. N. A. except the Thomas concerts at the Exposition Building, which are crowded nighly.

Trade in Boston.

THERE is a gauge which, barometer like, tells approximately what the condition of trade in the piano and organ line is in Boston, and that gauge is the business of J. W. Cook & Son, the piano movers. From this firm we received a confirmation of what we learned in Boston last week, which was to the effect that the piano trade is remarkably active for July.

The Emerson Piano Company has not had one day since January 1 when orders did not come in in sufficient quantities to keep the firm ahead of the supply. The orders now on the books of this company would keep it busy for a month to come should no other order be received in the next thirty days. Orders for pianos are booked daily, and the prospect with the Emerson Company is one of continued activity for the rest of the year. Their lease of the large warerooms No. 175 Tremont-st. has been noticed in these columns. The company will probably occupy the new rooms about October 1. Their pianos are turned out in fine shape—in fact, they are remarkably attractive musical instruments. That change to the "stiff back" principle was a great step, and advanced the Emerson piano to a position which attracts to it the attention and homage of the best musicians.

The Smith American Company are also busy. The Smith American piano has made an impression, the latest lot of uprights produced being excellent in tone, touch, and finish. This fall the company will begin to make large quantities of instruments for the supply of the wholesale trade. Mr. J. N. Merrill, of the London branch, came over on the Umbria and

will remain here until August 18, when he expects to return to London. He is in excellent health and spirits and reports that Brother Hawkins is ditto. The small sized "Connoisseur" Smith American organ has made a great hit in Great Britain.

C. C. Briggs & Co. are what is called "cleaned out," their wareroom having an empty appearance, and the factory is in a busy state. There has been a sudden demand for Briggs pianos within the last thirty days and a rather unexpected one, and Mr. C. C. Briggs, Sr., who is not an optimist, is in exuberant spirits. Mr. C. C. Briggs, Jr., is summering at Amherst with his family. He recently completed a bicycle tour through parts of Massachusetts and Rhode Island. There is no one in the trade who can handle a bicycle or canoe in better fashion than Briggs, Jr. For the advancement of health and the development of muscle these exercises are paramount. Outdoor exercises are too much neglected by members of the trade and most of them would do well to follow the example of Briggs, Jr.

Vose & Sons shipped more pianos up to July 21 than they did during all of July, 1887, their shipments averaging six a day last week. In anticipation of a continuation of the present state of affairs the factory will be kept in full running order during the summer.

Hallett & Davis have never had a retail month as good as June this year, and July trade is excellent. The factory is as busy as in the fall months. All this seems rather curious, but it is nevertheless true. The trade in Boston this summer is much better than the New York trade.

Mr. James Cumston, of Hallett & Cumston, who is in Europe with his family, will not remain any length of time. William Cumston, who has charge of the business, reports satisfactory trade, both retail and wholesale.

Gov. Levi K. Fuller, of Brattleboro, spent a week at Nantasket with Mrs. Fuller, both returning to their home last Saturday. This is the first vacation the Governor has had in many years. He is one of the most active men in the trade, full of ideas and suggestions, all of a practical nature and most of them original in conception. A man of that calibre is not much inclined to take vacations, and when he does the irresistible tendency of the mind toward activity makes him restless to get back again into his environment where his talents find their outlets and avenues of usefulness. The Governor will probably make a tariff address at the great Burlington celebration tomorrow.

Mr. Rufus W. Blake, of the Sterling Company, Derby and New York, was in Boston on Saturday. Many Sterling pianos are sold in Boston at the Palace of Music, where they are looked upon as one of the most reliable pianos now in the market. Mr. Blake's reports from the West are to the effect that business prospects are excellent. The Chicago branch continues active.

The New England Piano Company is very busy, turning out hundreds of instruments a month.

The Boston Piano Company is getting into shape and will have pianos ready for the fall trade.

Bourne & Son have a handsome wareroom now in the new Tremont-st. building.

Ivers & Pond are among the busiest of Boston piano manufacturers, and there is no reason to doubt that they will produce more pianos this year than during any previous year and a half.

The Everett Piano Company are making their regular weekly quota of pianos, which is just as large as during any other season of the year.

There is no truth in the report that a branch of the Miller firm will be opened in Chicago at present.

Rumors of changes in the Chickering forces are again prevalent, but we could not trace them to any reliable source, although we believe one important change may soon be made in Boston.

M. Steinert & Sons will sell so large a number of pianos in 1888 that the firm is sure to maintain their supremacy as the leading retail piano house in the United States. They sell a large number of Gabler pianos, and at Providence, Boston and Cincinnati big quantities of Weber pianos, and at all their stores Steinway pianos. They do not control the Weber at New Haven. Someone asks whether they sell 1,500 pianos annually at retail. We believe they do. Probably more.

R. W. Tanner & Son, Albany, N. Y.

ALBANY, N. Y., has one of the best regulated and reliable establishments for the manufacture of piano and organ hardware and specialties in the hardware line that can be found in this country. We refer to Messrs. R. W. Tanner & Son, whose plant we recently examined and to whom we are indebted for many points of information valuable to us in our studies of piano and organ construction.

The patent pedal guard has made the name of Tanner one of the best known in the piano industry, the Tanner guard being attached to an enormous number of uprights now, and orders for the guard and bar continue to come in a steady and regular manner. It is the staple with the firm. Next to pedal guards and bars come pedal feet, of which the firm also turns out a great number annually. Action brackets are an important factor, and those of many piano firms are turned out in the Tanner establishments. Mr. Tanner has devoted much time to the improvement and the simplification of the pedal attachments in pianos, and is now producing improved modifications of these

parts, which are sure to become popular with piano manufacturers. The first of these are pedal feet that are mounted and in that condition can be attached to a piano by simply screwing them down in position. They are mounted in cast iron pedal traps set in a bushing, and these cast traps are made in different styles adapted either for pianos in which the pedals are far apart or close together. It may not be known generally that the pedals in Boston pianos are, on an average, much further apart (by several inches) than the pedals in New York uprights. Tanner's traps are made to suit any style of pedal adjustment and they are far ahead of anything in the old line.

Another decided improvement is the cast iron trap box manufactured by the firm, which is destined to supplant the primitive wood trap box now used in the trap work. It is more durable, more exact and less liable to succumb to rough or sudden usage of the pedals.

Pressure bars of all kinds, organ pedal ornaments of various designs, iron hinges for swing desks, lamp brackets and all work of that kind is made by the firm.

Then there is a department of silver, nickel and brass plating, and the brass plating on iron is as elegant as anything in brass and costs no more than nickel plate.

The Tanner business was established in 1855, and has gradually assumed its present important relations to the piano trade through the indefatigable application and inventive skill of Mr. Tanner, and the reputation of the house for honesty and probity is second to none.

Conducted Her Own Business.

W. M. T. BOBBITT, a dealer in pianos, at 1320 Washington-ave., is the possessor of a wife of more than ordinary capacity to make money, a fact he was made to realize only a few days ago in learning that she was the owner of \$15,000 in money she had earned and loaned prior to the time she had married him, and she was also the possessor of various pieces of real estate held in the name of her brother, all of which facts she had never mentioned to him. The disclosure, however, came about in connection with the divorce case of Mary Schroeder v. W. H. J. Schroeder, pending before Judge Dillon. Mrs. Bobbitt, formerly Miss Mary Carroll, read of the divorce case in the newspapers, and as she had loaned Schroeder \$10,400 of her hard earnings, on which he had been paying her interest for several years, and for which she held only his unsecured notes, she consulted R. E. Collins, the attorney, who, upon examining the records in the Recorder's office, discovered that Schroeder owned considerable real estate in various parts of the city. He was immediately interviewed and requested to give Mrs. Bobbitt a deed of trust upon this property, which he did a few days ago. The transfer having been made pending the divorce trial, and as the question of the alimony was the main question in that trial, Mrs. Bobbitt was placed upon the witness stand to explain matters.

She testified that she commenced business life as a saleslady at Crawford's, and afterward drifted into the sewing machine and piano business, at which she earned from \$2,500 to \$3,000 per year. This she invested in real estate in various parts of the country, and also loaned some of her money out. She loaned Schroeder at first \$5,000. He paid her interest on this for awhile and \$1,000 of the principal, and subsequently borrowed \$6,000 more, making \$10,400 in all, for which he gave his notes and paid the interest promptly. Her real estate was in the name of her brother. She had placed it in his name at a time when she expected to marry a man whom everybody said was going to marry her for her money, but whom she did not marry. She was now in the piano business with her husband on Washington-ave. She had not told her husband anything about her loan to Schroeder and her real estate matters until a few days ago. The books of the sewing machine and piano company for which she formerly worked were introduced in evidence, and showed her earnings to have varied from \$150 to \$250 and \$400 per month. Her testimony was consistent, and developed the fact that while her capacity to make money was great, her conception of general business principles was rather crude. Good luck, however, appeared to have accompanied her. The only instance of ill fortune that appears, as elicited from her evidence, was when she bought some certificates of the Merchants' Exchange for speculative purposes and gave them to a man to sell for her. He, it is alleged, pawned them, and was arrested at her instance and placed in jail. Judge Dillon has signified his intention to grant Mrs. Schroeder a divorce, but is unsettled on the question of alimony.—St. Louis "Globe-Democrat."

—A confidence game recently tried on Johnson, the Halifax (N. S.) piano and organ dealer, miscarried because Mr. Johnson refused to ship the piano purchased by the swindler until the check had been made good. The check turned out to be a forgery, and Mr. Johnson saved his piano. This is the only way to deal with confidence sharps.

DISSOLUTION OF COPARTNERSHIP.—The copartnership heretofore existing between Franz A. Bergmann and Waldo M. Tastet, under the firm name of Bergmann & Tastet, 816 F street, northwest, is this day dissolved by mutual consent, Herman Morse having purchased Franz A. Bergmann's interest therein. The business will be conducted and known hereafter by the firm name of Morsell & Tastet. The indebtedness of the late firm will be assumed by Morsell & Tastet, and all persons indebted to the old firm are requested to make prompt settlement with them.

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WALDO M. TASTET,

HERNDON MORSSELL.

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but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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